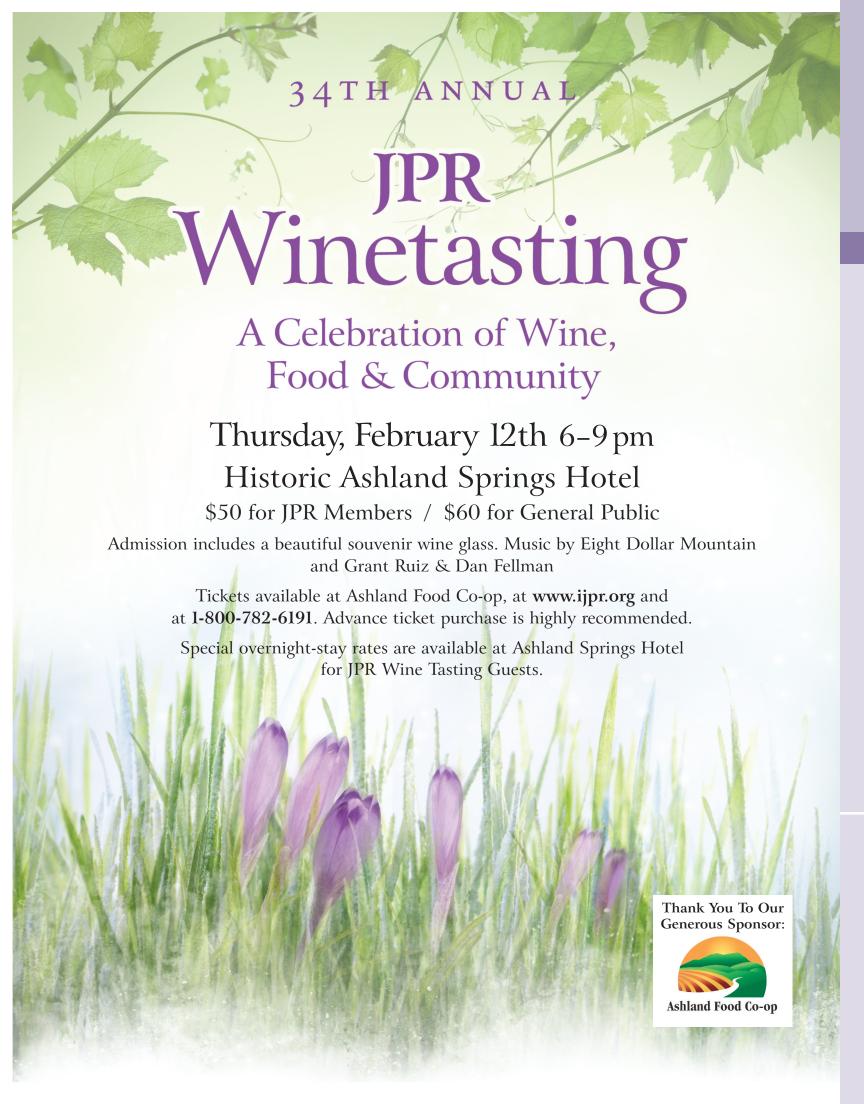
JEFFE BONNEY

The Future Of
Education
In Oregon

The Members' Magazine of The Jefferson Public Radio Listeners Guild

January 2015





TOP: Vittorio Grigolo plays Rodolfo with Kristine Opolais as Mimi in the Metropolitan Opera's production of Puccini's *La Boheme*. BOTTOM: A scene from Offenbach's *Les Contes d'Hoffmann*. (See Met Opera Listing p. 26 for details.)

ON THE COVER

As we head into a new year with new challenges, new hopes—and new national and state imposed guidelines for education—there are people and programs you'll be inspired to read about.



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The Historic Cascade Theatre Performance Series presents Eric Johnson & Mike Stern: Eclectic Guitars on January 29. (See Artscene p. 28 for details)

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ost on NPR's *All Tech Con*caught my eye. It was called according to Bell, "put softwar

Engineers And Journalists

recent post on NPR's All Tech Considered caught my eye. It was called Silicon Valley's Power Over The Free Press: Why It Matters written by Elise Hu. The piece focused on how the Silicon Valley's large tech companies, specifically Facebook and Twitter, are now controlling the distribution of the news and information people receive and pay attention to. And, as you might imagine, this is not a great thing.

Hu draws extensively from a speech given at Oxford University recently by Emily Bell, who led the digital transition of *The Guardian* and is currently director of the Tow Center for Digital Journalism at Columbia University. The takeaways from Hu's piece, based largely on Bell's experience, are these:

We got into this situation because established legacy media organizations lacked the vision or will to adapt fast enough to a changing information landscape until it was too late. If you go easy on these old school media organizations, you see how hard it was for them to innovate and experiment as a "tech lab" while churning out news every day. If you're more critical, you see how these organizations smugly dismissed bloggers and emerging social media platforms and lazily kept banking fat revenue streams until they dried up.

There is a real danger for our democracy in allowing social media platforms too much power to shape our culture. Even these tech companies themselves seem uncomfortable with this burgeoning responsibility. Hu explains how engineers tweaking algorithms are becoming editors, dramatically affecting the information we receive without thinking about journalistic principles or any responsibility to a democratic society. Hu points to social media's coverage of the first nights of the protests in Ferguson, Missouri as an example. According to Hu, "If you were on Twitter, you saw an endless stream of photos and links. If you were on Facebook, you saw nearly nothing. All because engineers decide what you see."

In order to have a better informed pubic, journalism organizations should embrace

technology and create tools and services that, according to Bell, "put software in the service of journalism rather than the other way around." Basically, the game's not over because technology is always changing and the next big thing is just around the corner. With that said, media organizations dedicated to journalism need to fundamentally change and embrace a new culture for technological innovation. No one knows if this is possible.

Hu's piece got me thinking about the environment and culture of NPR and member stations like JPR. Unlike many staid media organizations, NPR and local NPR stations got into the technology game early and developed tools to allow NPR to seamlessly share content with stations, stations to share content with NPR and facilitate the sharing of content between stations who agree to collaborate. On a practical level, JPR uses this technology every day to publish stories to our website, mobile apps and Facebook page. Coming soon will be more material developed for other social media platforms and the launch of the Public Media Platform, a cool new engine that will allow Public Radio International (PRI), American Public Media (APM) and independent producers to newly make their work available to stations.

What this means for JPR listeners is that we'll increasingly be able to bring you the best stories that have been created in the public radio system on a topic, no matter their source. And, without the rigid creative limitations often imposed by large media organizations, really creative new work will likely emerge that couldn't previously break through the narrow editorial gateways. It's an exciting time for public media. We'll continue to do our best to curate the flood of content that gets created each day, informed by your feedback and our understanding of what's important to our neighbors here in the State of Jefferson.

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Paul Westhelle, Executive Director



The Future Of Education In Oregon

By Jennifer Margulis

According to the Chair of SOU's School of Education, John King, each year, students in Education programs at SOU contribute over 200,000 hours within our region's public schools.

sk the chief education officer for the Oregon Education Investment Board what challenges Oregon's K-12 education system faces today and Nancy Golden has many unsettling statistics and professional observations to share. Originally from New York, articulate, and fast-talking, Golden points out that nearly one in four children in Oregon is living in poverty, the graduation rate in Oregon's high schools is only 68.5 percent (which is the second to last in the nation, and substantially lower than the national average of 78.2 percent, according to the U.S. Department of Education), and that for students of color it is less than 60 percent. Many of Oregon's school children have what Golden calls an "opportunity gap."

Southern Oregon is no exception. Despite the outward signs of affluence in tourist towns like Ashland and Jacksonville, key economic indicators show that recovery from the recent economic recession in our area lags behind national averages and is among the slowest in the state. According to Census Bureau data, in Jackson County

the poverty rate for children under 18 was nearly 27 percent (whereas the state level was 23 percent.) This dovetails with a report from 2011 by the Oregon Community Foundation that found that child poverty rates in all Southern Oregon counties are above the statewide averages, and especially high in Josephine and Lake Counties.

"We have a lot of kids who haven't had advantages and are without the same skill set as others," Nancy Golden, who worked as the superintendent of the Springfield public schools for over a decade, explains. "That does not mean that kids aren't smart, it just means they haven't had the same opportunities. We don't talk about the 'achievement gap,' we talk about the opportunity gap. These kids are coming to school hungry, they may never have been read to, they have no place to sleep. They have some basic needs that need to be attended to in order for them to learn and close the opportunity gap."

Poverty. Rising rates of autism, allergies, and other special needs among children in Oregon. Challenges at home. A large and often disenfranchised immigrant population

(some 378,000 immigrants live in Oregon, according to the American Immigration Council), which includes the children of itinerant migrant workers. Teachers who must change their practices to accommodate national initiatives (like Common Core State Standards that seek to standardize every student's knowledge) and at that same time see their class sizes increasing. Shrinking state and local budgets. We have pages of statistics detailing the problems in Oregon's K-12 educational system.

That's the bad news.

But we also have good news.

You don't have to look far to find examples of viable and sustainable solutions to the challenges in Oregon's K-12 education. From behind-the-scenes boiler repair (it's not sexy but it's freeing up thousands of dollars to invest in kids and classrooms instead of squandering in energy costs) to a bold partnership "3 to Ph.D." (it's supposed to rhyme) between one of Oregon's finest private universities and most disadvantaged public schools—things are happening across the state to improve the problems faced in K-12 education.

You need go no farther than a theater production at Ashland High School, where my oldest daughter is a sophomore, to feel encouraged. Their sets are so carefully crafted that they literally rival some I've seen on Broadway, and their actors so outstanding (some of the teens have also had the enviable opportunity to work professionally as actors at the Oregon Shakespeare Festival), it is hard to believe they are students.

As we head into a new year with new challenges, new hopes—and new national and state imposed guidelines for education—there are people and programs you'll be inspired to read about.

Want to know what is trending in education as we step into 2015? Read on.

Golden's Goals

Nancy Golden is especially interested in improving the lives (and test scores) of Oregon children who are at an opportunity disadvantage, but she also wants our schools to respond to students who are more accelerated learners. That's good news for many parents in southern Oregon whose children are gifted learners needing more challenges. Though she readily admits that her big picture ideas are mostly to effect change at the policy level, Golden has some concrete, on-the-ground suggestions about how to improve Oregon's schools. As the superintendent of the Springfield schools, she saw good results with project-based instruction. When Khan Academy, an on-line education program in math and science, was used by teachers in the classroom, students who were more advanced could move quickly to self-directed projects and experiments, while students who needed more help could spend class time with the teacher for clarification.

Golden would like to see dramatic improvements in Oregon's education system, even beyond K-12 education. She points out that a college education is not for everyone in Oregon (and that there are good high-paying jobs for young people who get high school diplomas and certification in fields related to HVAC and computer programming), but the state's goal is to have at least 40 percent of students receive a college degree or higher, 40 percent receive an associate degree or certificate; and the remaining 20 percent at least graduate from high school with a diploma.

As Oregon's demographics change, which is something that Golden considers an asset to the state, Golden believes Oregon is

going to have to adapt. I think of my son's 5th grade class at Walker Elementary School in Ashland, Oregon, where nearly 20 percent of the children speak other languages at home. "We can't teach the way we used to anymore. We're not a one size fits all, because we are not a one-sized fits all state," Golden says bluntly. Her solution is a big picture idea: Look at and help the whole child. It's not just about imparting information, it's also about making sure that children have enough to eat, a place to sleep, and access to good health care.

Golden points to the Academy of Arts

and Academics (nicknamed "A3") in Springfield as a visionary charter school that really responds to students' needs by implementing this kind of project-based learning. The results have been impressive, if math-defying: for the second year in a row, A3 has graduated more students than began as freshmen.

Two other school districts have been making marked improvements. The David Douglas School District, which is one of the most diverse and

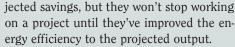
challenging in Portland, has found that having preschools inside the K-12 schools themselves helps prepare young children for kindergarten readiness and keep kids in school. The McMinnville School District has academic scores well above the state averages and has been successfully emphasizing STEM (Science, Technology, Engineering, and Math). What's McMinnville's secret? "There's an extraordinary leader there," Golden admits. "When you are a school district with 6000 students, you are big enough that you can have a lot of things, small enough that you can bring students together. They have strong leadership and are using evidence-based best programs. They have high expectations for each child and know how to put the systems in place to get there."

Greening The Schools Behind The Scenes

You won't be wowed by solar panels or a windmill generating power when you walk into one of the buildings being updated in the Gresham-Barlow School District, located ten miles east of Portland. But Terry Taylor, Director of Facilities, is so busy working with contractors greening the schools that he has no time to talk. The Gresham-Barlow School District has teamed up with McKinstry, a building contractor that does construction and has engineers and designers on staff, to fix an ailing system. For the past three years, quietly and behind the scenes, a team of engineers and designers at McKinstry have been revamping the heating and cooling systems in the Gresham-Barlow School District, ten miles east of Portland. This massive retrofitting project has been funded by the Energy Trust of Oregon, which collects money from Oregon resi-

dents' energy bills.

The most exciting part retrofitting existing school buildings, according to Tom Konicke, Director of Business Development at McKinstry, is that McKinstry takes a proactive approach, calculating advance the efficiency savings and guaranteeing that their updates will result in future saving calculated. Not only will they pay the difference if their new system does not result in the pro-



Nancy Golden's solution is a

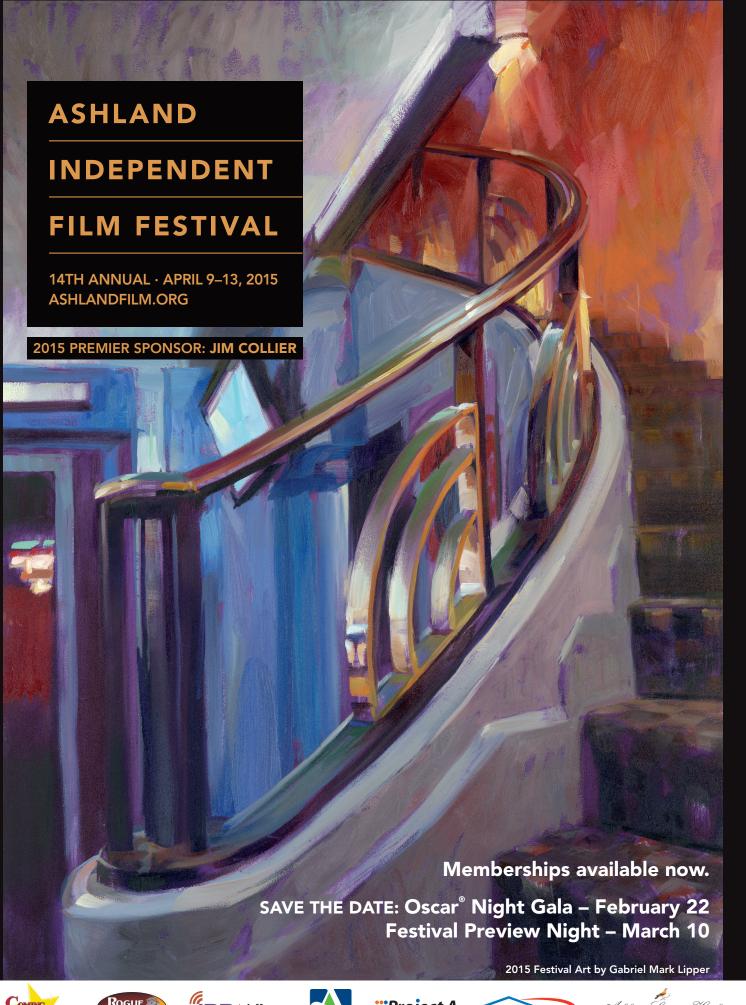
big picture idea: Look at and

help the whole child.

"Most of the work we do is the stuff behind the walls, the things you don't see," Konicke says almost apologetically. "It's about utilizing the resources that they have in the best way possible. A lot of these schools are strapped from a budget perspective and when that has happened for many years, what happens is deferred maintenance of equipment, band-aided together, a teaching environment that is uncomfortable and not up to par with normal standards. It's instrumental to make these improvements to provide a good learning environment for students."

Konicke says the savings in energy costs in these old buildings are impressive: enough to pay a year's salary for a teacher, or to buy 100 textbooks for the kids. "We are reducing the operating cost of a school by reducing energy consumption. And then there is a redeployment of capital towards the things that really matter, like adding a teacher or preserving a music program."

CONTINUED ON PAGE 22



















How To Be An Artist (To Remind Myself) Inspired By Wendell Berry

"Do I contradict myself? Very well, then I contradict myself, I am large, I contain multitudes." —Walt Whitman

Go outside.

Light a flame somewhere, anywhere.

I have something to tell you.

From now on you belong.

Are you surprised at this?

Feel it, feel into it.

You. Belong.

Not just to your family and your friends, But to all of your ancestors, everyone who ever lived before you.

All who are within you, who made you, whose rhythm is your rhythm, whose mysterious combinations, unique alchemies, all conspired to make you, you.

How precious, that belonging. How rich and rare and true.

Here at last, the art. Here at last, you.

And you belong to this land. Wherever you are, exactly.

This land where you walk now, it longs for you to know its name. The names of its curves and veins, its rocks and depths, the names people gave it, and the people before them, but don't stop there. There are names and names and names before people, before places, before time could understand time...the world trembles for you to know this. The trees, the plants, the animals, the earthworms, the waters, droplet and river, rain and stream, the winds, the difference between dawn and dusk. They want you to know, they say all you must do is pay attention, it is not easy, though the names of things are easy. They are simple names that contain infinite wealth.

And why can't you know this? You are no less than any before you. Your heart carries their grief, your senses hold the possibility of joy. For once, no matter who you are, what race, what color, what creed, what gender, what line, once in your lineage was an ancestor who lived with the land, maybe even this land, but if not this land, another. That ancestor was not separate, was not alone. (When you have a moment, thank your ancestor, the one who knew all of the names, the songs, the stories of a land. In your cells, in the marrow of your bones, in the infinite cycles of air and water, maybe you can meet that ancestor and ask them to introduce you to the land. Ask them to teach you the names.)

Here is an exercise: when you feel sad or anxious, when you feel angry or dejected or ugly or broke or inadequate, walk in the world. Throw your phone away. Lock your computer. Resist the urge to watch TV, to go to the store and buy something. Resist the urge to medicate with the trappings of modernity, with the very essence of your separateness. Abandon your house, your job, your car and walk in a place without people. Tell your sorrows to the stones, pull hair from your head, lint from your pockets, that half a sandwich you were too heart sore to eat, place your offering on the earth with your tears. Then walk and listen, watch and wait. Sometimes one day is not enough, sometimes you must return again and again. but then a hawk will fly circles and you will read in the ellipses a song. Then you will know you have had a place here all along. The price of contentment is devotion. Remember this.

The world wants you. Yes. It needs, you, it loves you. Each cell of the web that is the earth, the universe, wishes for you. And because of the love of the world, because you are part of this belonging, this beauty, you must begin your work. The work of your heart. The work of art.

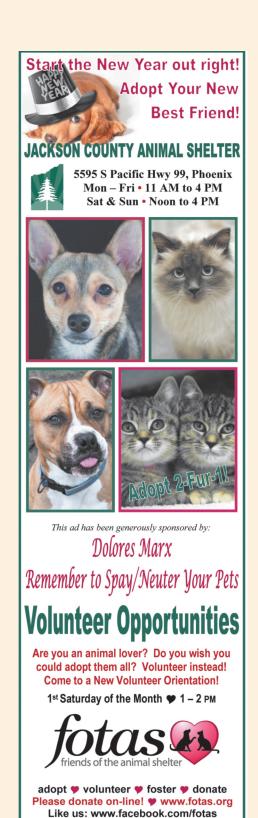
Begin it every day, new. Don't make your beginning based on money, on things, on the fear that saturates each step outside the norm. Continue to walk, place the offering, return home and begin to let the world speak through you. Remember, you are the offering, your life is the gift, you have a gift. Many gifts, and your work is to share them. This is everyone's work. To allow their gift, to share them.

Tending your gift is, of course, not the only work. There is the work of bread. The work of sustenance and satisfaction and winter stores and planting seeds, the work of new garden plants by the window and house tending and kin work and child rearing. And this work will run you if you let it, will eclipse your longings will obscure your gift. You will start with the litany, "I don't have time," which becomes the excuse. This is why you must begin every day with honoring the art first.

Remember, you are part of everything. Don't worry, don't judge, don't think about how others see what you create. Let it take you. Let the world take you. This life might be the only one, you may one day whisper into the empty ears of your descendants, you may shine out into a soulless depth, you may beyond this life slip into a gentleness like the light of every star, so far away nothing can touch you, nothing can burn. But here is the secret hope: before this life ends, you become in the making of whatever you can make—art, books, music, poetry, embroidery, wood bowls, carvings, gardens, sculptures, food—the world.

You already are. You are the world, you are the tiniest mosses on the stones, you are the heaving molten core, you are the imperfectly perfect between that is paradox, a desiccated ancient corpse, a newborn infant blindly seeking warmth. You are an infinite expression. You have only to open yourself, and let it move.

(The title of this piece comes from Wendell Berry's poem *How To Be A Poet (To Remind Myself).*





Performance News 2015

alerie Rachelle met Jim Giancarlo eight years ago at the Pacific Conservatory for the Performing Arts. As Artistic Director of the Oregon Cabaret Theatre, Giancarlo was auditioning students; Rachelle was directing and choreographing for PCPA's Theatrefest. He invited her to guest direct for OCT, but Rachelle had to decline—she would turn eight months pregnant during rehearsals for the show in question. Circumstances for her OCT debut finally clicked late in 2012 with *The Winter Wonderettes*.

In the meantime, after twenty-nine years at the helm of OCT, Giancarlo had begun to consider retirement. The opportunity to work with Rachelle on *Wonderettes* sparked his conviction that here was an artist with abundant talent and energy, who shared his original vision of cabaret as an "elegant, classy party." He let her know he was ready to pass the torch.

When Rachelle first proposed taking over the Cabaret to her husband, Rick Robinson, it seemed out of the question. Price tag aside, how could the couple find the time? Robinson, himself a director and a playwright, also held a day-job as a technical writer. Then out of the blue, the day job disappeared leaving Robinson free to pursue his avocation unencumbered. The couple made an offer on the theatre, and it was accepted last July. The assumption was that Rachelle and Robinson would ease into operations some time in 2015. In August, to the shock and grief of everyone who knew him, Jim Giancarlo died.

What followed was a blur of sorrow and mind-boggling logistics. Rachelle was already slated to direct the OCT's holiday play, *It's a Wonderful Life*. But now the couple and their seven-year-old daughter would need to relocate permanently to Ashland as soon as possible; houses had to be sold and bought; the 2015 season had to be selected; and with the dust hanging in the air from the sudden upheaval,

they still wished to implement certain new ideas for enriching the Cabaret experience.

When I spoke to Rachelle in early November, everything was under control.

Warm, accessible, and enthusiastic, she clearly took the crazy challenges of theatre in stride. It turns out she grew up in Eugene, the daughter of touring illusionists. She began ballet lessons at three and danced with the Eugene Ballet Company. She also studied voice before rounding out her talents by majoring in acting at California Institute of the Arts, then earning an MFA in Directing from UC Irvine. She met Robinson, who holds a BA in Theatre from UC Davis, in 1997, when they were both acting in summer repertory. Together this superlatively talented pair founded Lucid by Proxy, a small but acclaimed LA theatre company committed to staging new work (14 plays in eight years). Robinson's plays have been produced nationwide and published by Samuel French. He is currently crafting a new adaptation of The Christmas Carol for OCT 2015 and hopes to enrich each season with one world premier.

The rest of the 2015 lineup sparkles with highlights, from the opening *Dames at Sea*, which will commemorate the Cabaret's first production thirty years ago, to *The 39 Steps*, the award-winning comedy, whose recent Broadway run extended to 771 performances. For the big summer show, think Kit Kat Club. The interior of the pink church will be transformed, and the largest cast ever (10) will take the stage as the Cabaret presents *Cabaret*!

All shows except *Dames* will feature live music, and live music will accompany the pre-show dinner hour as well. Sprinkled throughout the year, a series of One Night Only Wednesdays will showcase an ambitious variety of shows, from familiar talent like the beloved Christopher George Patterson and our Rogue Suspects as well as performers from New York, Seattle, and LA.

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Speaking of live music, a cooperative of local musicians is bringing to melodious life a concept that has gained enormous traction in cities around the country: the house concert. Tamara Marston and Cyd Smith were noting the dwindling of public venues in the valley for live performance when they realized that private homes or gardens offered a delightful alternative. In an intimate, comfortable setting without the noise and distractions of a restaurant or winery, artists and audiences of 20 to 30 can focus fully on the music—whether folk, classical, jazz, or world.

Last month, I nestled into a living room sofa, wine glass in hand, as guitarist, singer, and raconteur Mark Turnbull captivated his audience with original songs and stories from his life. The son of an old-style hoofer. Turnbull came of age during the resurgence of folk musicians and naturally rebelled against his father's criteria for performance-"Is it entertainment? Are there enough jokes?" For Turnbull, the important question became, "What's it got to say?" Turnbull's diverse repertory succeeded in fusing this apparent either/or into a resounding both. The program ranged from a philosophical tribute to Now, that elusive edge between nostalgia and desire, to a comic ballad on the childhood perils of sliding down Cardboard Hill. After almost an hour of music, we took a break for snacks and conversation with fellow listeners, before enjoying the second half. Recommended contribution for this splendid evening was \$20.

The new website www.roguevalley-houseconcerts posts a schedule of future events. Most intriguing is the dream-cometrue possibility of holding an amazing evening like this in one's home, for either a gathering of personal friends or a wider audience. The cooperative makes the process ultra easy, shepherding would-be hosts through the logistics, offering volunteers to evaluate the space, help with rearranging furniture, and provide extra chairs.

We often talk about the importance of supporting the arts. Rogue Valley House Concerts points a way to directly support our artists.

Molly Tinsley taught literature and creative writing at the U. S. Naval Academy for twenty years. Her latest book is the spy thriller *Broken Angels* (www.fuzepublishing.com)









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Inside the Box

Scott Dewing

The Selfie(ish) Generation

Anyone on the

latter end of the

"Britney Spears Instagrams Selfie With New Boyfriend"

hat was the headline that caught my eye recently while scrolling through my Twitter feed. No, I'm not a fan of Britney Spears. I don't follow her on Twitter (but I do follow *The Huffington Post*, which posted the story). I dislike her music. I find her stage apparel distasteful. I hate that we live in a world in which she

has become wealthy and famous for being a solipsistic attention whore.

"Sharing the same photograph together on their Instagrams," the news story read, "Britney Spears and new boyfriend, Charlie Ebersol, have legitimized their relationship with an emoji and a hashtag."

Aw, that's just so #cute. They announced

and "legitimized" their relationship on social media with an emoji and a hashtag. The hashtag they used was "#happiness". I'm so #happy for the happy couple. [insert heart-eyed smiley face]

The article caught my attention not because of its subject but because of what it represents. The rise of social media has enabled everyone to become an attention-whoring, selfie-snapping mini-celebrity.

According to a recent study by the Pew Research Internet Project, 89 percent of Americans age 18–29 use social networking sites. There's no data for the under-18 demographic, but as the father of two teenage daughters and a high school educator, I'm fairly certain that the percent for that group that use social networking sites is upwards of 99 percent. Anyone on the latter end of the Millennial Generation (born c. 1980–2000) who is not engaged in social networking is essentially non-existent. It's as if they were unborn.

I find myself wondering: what does a generation of self-obsessed, ego-maniacs produce? The cure for cancer? The end of world hunger? Interstellar space travel?

The answer is yes, they very well might accomplish all of those things and much more. That's right, they might be the most accomplished generation yet. #WTF?

This past Christmas Day was the 25th anniversary of the World Wide Web. At first, the Web was a novelty running on

top of the old-fashioned Internet. It was used primarily by research scien-



tists at Berners-Lee's employer, CERN, as well as universities.

Five years after the Web's launch it was not widely used with only 14 percent of adults in the U.S. accessing it, according to a Pew Research Center survey. It was that same year, 1995, that the first commercially popular web browser software was released: Netscape Navigator and Microsoft Internet Explorer.

Use of the web more than tripled over the next 5 years. Today, 87 percent of adults in the U.S. access the Web on a daily basis. And for younger adults (ages 18–29), it's 97 percent.

In 25 years, we've gone from the Web being a little-known technology to nearly full saturation. According to the Pew Internet Research Project, "Indeed, the invention of the Web by Sir Tim Berners-Lee was instrumental in turning the Internet from a geeky data-transfer system embraced by

> specialists and a small number of enthusiasts into a mass-adopted technology easily used by hundreds of millions around the world."

In just 25 years, the number of websites has grown from the singular website developed by Berners-Lee to more than 1 billion. (BTW: that first website is still up and running. You can view it at: http://info.cern.ch/hypertext/WWW/TheProject.html). Coupled with that is more than 3 billion users connected to the Web around the globe.

With the Web, we've constructed the world's largest, most interconnected library in the history of human civilization. It is the wealth (and the detritus) of all human knowledge. The Millennial generation will be the first generation to have grown up with this gift. They are "digital natives"—the only generation that has grown up with these technologies already in place.

"The Millennial generation is forging a distinctive path into adulthood...they are relatively unattached to organized politics and religion, linked by social media, burdened by debt, distrustful of people, in no rush to marry—and optimistic about the future."

At first, I thought that was a bit depressing. But as I thought about it more, I realized that there was a silver-lining in the dark cloud of this perfect storm that the Millennial generation is at the center of. They are optimistic. They are single. They're in debt and hungry for fame and fortune. They will not be stifled by political allegiance nor fettered to religious dogma.

The Millennial generation is a collection of over-achieving, collaborative multi-taskers who are connected to everything. Through social networking, they've grown up at the center of their digital world and they will

seek to remain there as they expand their existence out into the physical world and mature into adulthood. They will seek to do so by out-doing their latest accomplishments and shout-

ing that out to the world via social media outlets. They've been hard-wired to do so.

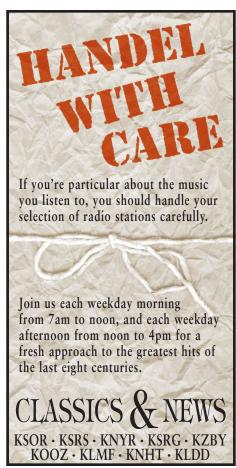
Although I've never been accused of being an optimist, I am going to commit an act of optimism: as the youngest members of the Millennial generation head into early adulthood they are going to strive to save a planet that my generation has, quite fortunately, failed to destroy. They will do this because they've grown up in a culture that has indoctrinated them into believing that it is this that they must do. They will do it because they are insanely overconfident in their ability to do so. And, unlike the gen-

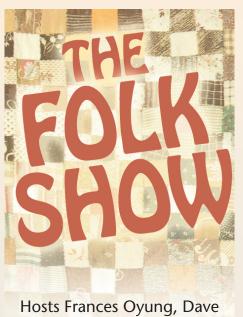
erations before them, they will have access to the knowledge and digital tools that will enable them to be successful.

But they're not going to seek to do this for you nor are they going to do it for me. They're going to do it for themselves. They're going to do it for the fame so that they can Tweet, "Just discovered the cure for cancer! #FTW" They're just that selfish.

Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson.

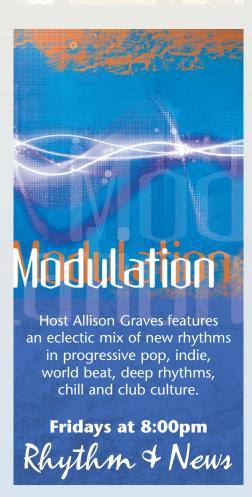






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Recordings

Valerie Ing

The Minor League All-Stars of Classical Music

n last month's issue of the Jefferson Monthly, I joined the rest of the JPR programming staff in listing my favorite recordings of the year. I chose to do something a little bit different. Instead of listing some of new recordings of well-known masterpieces, I focused on some of the best new recordings from the past year that featured music of more obscure composers. I like to call them the minor league all-stars.

Besides, the way I imagine it, most classical music fans who have a library of music have already stocked it with all the major league players. Heavy hitters like 'The Three B's': Bach, Beethoven and Brahms. And then there's the piano music of Chopin, the complete works of Mozart, the astounding piano concertos of Rachmaninov, Schumann and Grieg, the violin concerto of Mendelssohn, and the best known works of Vivaldi.

If your New Year's resolution for 2015 is to add a little spice to your music library and bring in some delightful music that you can't hum along to, this is the column you've been waiting for. Today we're going to venture off into the unknown. Take a little walk down the path less traveled, but a path that – while not known by many – has a view just as sweet as the one well trampled.

You like Chopin? Consider trying the music of Irish composer John Field. Chopin is well known for his beautiful piano nocturnes, but it was John Field that had the idea first. Benjamin Frith and John O'Conor have both recorded many Field nocturnes, and they're all lovely.

How about Beethoven. Who could begin to touch upon his greatness? How about Ferdinand Ries, the man who Beethoven took into his home for three years as a favor to the family. Ries served for several years as Beethoven's personal secretary and copyist, soaking up everything he could. Ries has written several



concertos and solo piano works that show true genius.

And then there's Mozart, speaking of composers who took in young musicians to let them absorb some of their greatness. When Johann Nepomuk Hummel was seven years old, Mozart invited him to board with the family to study for several years before sending him back to his family to go on a European concert tour. Hummel went on to achieve great fame, although he's not so well known today. But he should be. His mandolin concerto is sublime, and his piano works are par with Mozart's. Yes, I just went there.

Going back to the late 1600's, there are a few Baroque masters that are so popular, you can hum along to their music. There's Vivaldi, Handel, Bach and to a lesser extent Albinoni and Torelli. But there are a number of other composers from around the same time who really deserve a chance. One of my favorites is Johann Valentin Meder, who was born in Germany in 1649 and moved along the Baltic to Estonia. I'm also fond of the chamber sonatas and cantatas of Italians Antonio Caldara (b. 1670) and Giovanni Battista Bononcini (b. 1670) and the symphonies of Londoner William Boyce (b. 1711).

And don't forget the Bach clan. There's no greater testament to the brilliance of Bach than the musical knowledge he passed on to his children, several of whom

became talented composers as well. His son Carl Philipp Emmanuel Bach (who's godfather and namesake was Georg Philipp Telemann) is probably the best known, and his overtures, symphonies and concertos are worthy of including in any music library. But don't forget Wilhelm Friedemann Bach, Johnn Christian Bach and Johann Christoph Friedrich Bach.

If you're swept off your feet and moved to tears by the romantic piano concertos of Grieg, Schumann and Rachmaninov, you'll be happy, I think, to know that there are a few other works written by more obscure composers that come close. Robert Schumann's wife Clara Schumann actually wrote her own A minor con-

certo before her husband did, and it's wonderful. Another talented German romantic

ann Christoph

Ferde Grofe

hearted, jazzy themes into his orchestral music is Don Gillis.

Finally, if you love the genius of Beethoven and Mendelssohn's one contribution apiece to the violin concertogenre, check out the violin con-

certos of Louis Spohr. Spohr was a celebrated German virtuoso and conductor who also invented the violin chin rest. He studied a bit with Beethoven, and he wrote 18 violin concertos. You might also want to search out Franz Clement's Violin Concerto in D. He's the violinist who commissioned and premiered Beethoven's Violin Concerto in

the same key. In similar vein, Mendelssohn wrote his E minor Violin Concerto for his lifelong friend Ferdinand David. David even served as a pallbearer at Mendelssohn's funeral. It's almost unbelievable that David isn't better known as the composer of five violin concertos today, since he helped Mendelssohn work out some of the technical aspects of his concerto, served as Mendelssohn's concertmaster, was the soloist for the premiere of the E minor Concerto, and his own violin teacher was none other than Louis Spohr.

So there you have it. Twenty composers you might have never heard of, all worthy of a spot on the shelf of your music library. If you'd like to hear some of these works, tune in to Siskiyou Music Hall during the second week of January, when I'll be highlighting a number of these composers, including featured works by Henrique Oswald, Ferdinand David and Franz Clement.

Valerie Ing is the Northern California Program Coordinator for JPR, and can be heard weekday afternoons hosting *Siskiyou Music Hall* on the Classics & News Service from our Redding, California studios.



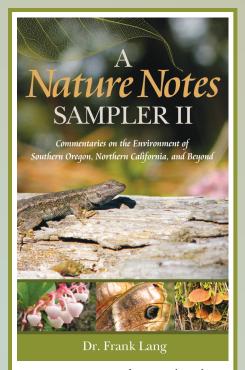
who excelled in the piano concerto realm was Friedrich Kalkbrenner. Also worthy are the piano concertos of Brazilian composers Henrique Oswald and Portuguese Alfredo Napoleao.

A fan of Gershwin? He may be the quintessential 20th century American composer, but he's not the only one. Check out the suites of Ferde Grofe, the man who orchestrated Rhapsody in Blue. Another American composer known for incorporating light



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A Nature Notes Sampler II is a broad collection of radio commentaries based on Dr. Frank Lang's popular series that aired on JPR since the publication of the first volume in the year 2000. This collection of essays offers Dr. Lang's same eclectic, often humorous view of the natural world in the mythical State of Jefferson and beyond.

Over 100 of Dr. Lang's commentaries have been collected in this second volume. Make it your first collection of Nature Notes, or add it to the original publication for a complete set!

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Pomegranates

The seeds remain edible

for weeks in their tight

leathery fruits.

ad a treat the other night that sent me back to childhood. We had some friends over for dinner. Phyllis brought a delightful salad of butter lettuce, mangos, papaya, and toasted pine

nuts, dressed with a lime/orange/fresh ginger vinaigrette, and decorated with succulent seeds with filled with bright red juice. Pomegranate seeds. What a surprise. I don't think I have had that

many pomegranate seeds since I was a kid. On very rare occasions, my mother would give in to my ardent requests for a pomegranate whenever we would encounter one on our weekly shopping expeditions. When papa was along, I didn't bother.

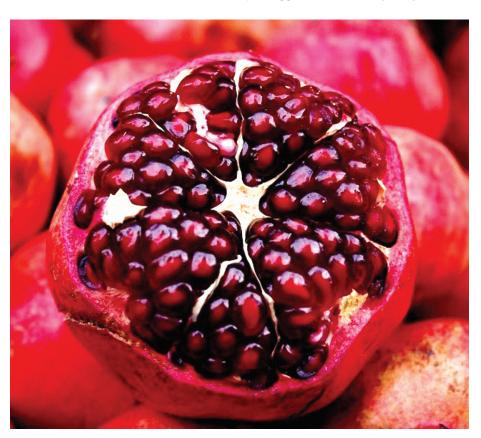
What a treat, but what a challenge. I would be sent outdoors and left alone to

attempt to tear apart the tough outer fruit wall to get at the sweet, succulent seeds within. I learned one thing quickly. The fruit wall was bitter as sin. Which reminds me that the "apple." the forbidden fruit in

> the mythical Garden of Eden, was most likely a pomegranate, a Persian delicacy, favored by Egyptians, Hebrews, and other ancients of the Middle East and Africa.

Not only that, the de-

liciously sweet, sticky, red staining juice got everywhere; fingers, hands, forearms, lips, tongue; chin, shirt front. And then there was the matter of the pips themselves. I always spit them out because I knew what would happen if you swallowed watermelon seeds. If they didn't lodge in your appendix and cause great grief, there



was always the possibility that they might germinate somewhere inside, and you would swell up like a balloon or at least a watermelon. So I always slowed down to eat with care; simply a case of gluttony overcome by fear.

That salad was impressive with all those tart, juicy, colorful intact seeds. How did Phyllis do it? I mean she wasn't stained red with pomegranate juice. Properly instructed, it isn't difficult. Wear kitchen gloves and operate underwater. First, cut the fruit by slicing around the circumference about half an inch deep. Break the fruit in half, and then submerge the halves in large bowl of water. Break the membranes apart by hand and then carefully separate the seeds with your fingers. Toss the membranes, and then strain the seeds.

So, what is a pomegranate anyway, besides being a fruit? It is a large shrub, Punica granatum, one of two species in the Punicaceae. Thought to be native to Iran, it is now cultivated throughout the world in mild climates. One reason for its spread may be its remarkable keeping powers. The seeds remain edible for weeks in their tight leathery fruits. They are also known as Indian or Chinese Apples.

Pomegranate juice mixed with sugar and cooked becomes classic grenadine, the well-known drink mixer for taste and color. One website says it is used in 546 different mixed drinks. The juice is high in potassium, contains oestrone, normally obtained from the urine of pregnant mares and women, and source of an extract that might be effective against HIV. Small wonder that the leathery rinds are bitter. They are used as a source of tannic acid in Egypt to tan leather.

Are you wondering what I did with the pomegranate pips in the salad? Spit or swallow? I swallowed, of course, being more fearful of the certainty of wrath for expectorating on the floor, than the possibility of appendicitis or internal pomegranate propagation. Beside, pomegranates aren't nearly as big as watermelons.

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.



So much has changed in the over 40 years since Jefferson Public Radio first began. In many ways, public radio has grown up. What was once a struggling —almost experimental—operation has become a permanent and positive presence in the lives of so many in Southern Oregon and Northern California and across the nation.

We continue to seek and depend on regular membership contributions from supporters, especially new generations of listeners. But in the long run our future will depend, more and more, on special gifts from long-time friends who want to help Jefferson Public Radio become stronger and more stable.

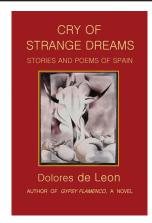
One of the many ways that friends can choose to express their deep commitment to public radio here in our region is by supporting Jefferson Public Radio in their will or trust. This is a way to make a lasting contribution without affecting your current financial security and freedom.

To support Jefferson Public Radio in your will or trust consult your attorney or personal advisor. The legal description of our organization is: "The JPR Foundation, Inc., an Oregon non-profit tax-exempt corporation located in Ashland, Oregon."

If you would like more information about making a bequest to support Jefferson Public Radio call Paul Westhelle at 541-552-6301.







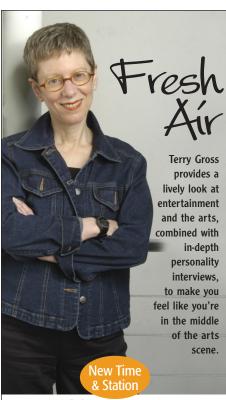
CRY OF STRANGE DREAMS STORIES AND POEMS OF SPAIN by Dolores de Leon

A compilation of over forty of de Leon's beautifully crafted poems plus six mesmerizing short stories inspired by her experiences living and studying flamenco dance among the Gypsies in Spain. Written in the style of literary surrealism, this is a deeply evocative journey through Spain and its culture.

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News & Information

As It Was

Stories from the State of Jefferson

Hoboes Seek Free Jail-House Dinner

By Dennis M. Powers

For a time, many transients in the late 1920s headed for the jail house in Gold Hill. The "occasional hobo," as the homeless were called in that time's vernacular, jumped from a Southern Pacific freight car as the train slowed to pick up a mail pouch. Pilfering a chicken or a few ears of corn from a backyard garden, a transient was assured of an improvised hobo stew under the bridge south of town, or a free jail-house dinner.

The word soon got around that Gold Hill was a much better train stop than Medford or Grants Pass. And the jailer shared boiled coffee while reading Zane Gray novels.

Things changed when a tough major and constable began sending the jail birds, as they were called, to nearby Rock Point, now the cemetery. There they broke up limestone boulders for the Beaver Portland Cement plant. Oregon operated the quarry as a work camp for prisoners who had been sentenced to hard labor.

The homeless didn't like the idea of working off their time next to "hardened criminals," and besides, the food wasn't as good. So, Gold Hill lost its hobo appeal.

Source: Nuggets of News/ Gold Hill Historical Society June 1994

The Murder of Richard Cave, 1859

By Gail Fiorini-Jenner

Although violence often followed the miners into the gold fields, murder was less common. One incident happened in 1859 in the Salmon River region of Northern California's Siskiyou County. It began when Richard Cave traveled to Sawyers Bar to invite son Alfred to join him in raising cattle.

When Cave, who was a carpenter and millwright, did not return home after his visit, a search party found his body a mile from the summit of Salmon Mountain, just above Etna. He had been shot in the head and his shirt cut away where a poke of gold dust was commonly tied. Cave wasn't traveling with gold, but did have \$30 dollars stuffed in a trouser pocket.

Suspicion fell on a man known as "Mountain" Walker, who had been seen prowling the area for a long time. Very likely he had overheard Cave talking about his new enterprise while stopped at the old Etna Hotel.

Walker was never found or questioned, but he was arrested later for a murder in Los Angeles. Before his execution, he confessed to killing Richard Cave.

Source: Daggett, John. "Interesting Early Day Incidents." Siskiyou County Pioneer 9.2 (2012): 33-37.

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. As It Was airs Monday through Friday on JPR's Classics & News service at 9:30am and 1:00pm; on the News & Information service at 9:57am and 9:57pm following the Jefferson Exchange.

Poetry

Delores de Leon

Festival at Ronda

Ledge city
Time has ridden it away
Twenty-five hundred feet above
the valley floor
Ancient, mythic, lone
Its dimensions fade
Edges blur, houses merge

In the mornings
The streets grow whiter
As they're walked through
Give small prizes
(Green stable doors for burros
Red geraniums for landmarks)
As I pass spindle-legged women
all in black
Who chatter, laugh, dodge
my shadow

Late afternoons
I listen to the Spaniards talking
in the bars
Watch their chiffon wives
(Bracelets jangling on their wrists)
Dance in high-heeled shoes

But I came to Ronda to hear the Gypsies sing In the ice cool night In Ronda's bullring Its bleak flow of recent blood forgotten:

On a plain stage with klieg lights The Gypsies gathering Sometimes shrieking They spill their feelings In a wash of tremolos In cracked and broken words:

La Perrata Laying open her years Brings old ghosts to heel

El Lebrijano

"...and the wind said...what is the use of sighing..."

An elegant voice
All lace and stinging needles
"...love destroys the senses...I talk from experience..."

Fernanda
Exploring the caves
Rolls darkness on her tongue
"...you deceive me...and lies become truth..."

Bernarda Piercing shrill Finishes with joy

"...there's a door to my soul that needs no key..."

I did not grow weary as the night grew long And morning climbed the sky

In the crystal dawn
I stood with strangers on
Ronda's cliff
Looked out across the great
abyss

And watched the Gypsies' children Steer their goats across the valley floor.

The Widow

My village, it's common as salt

Even when there is talk And there is always talk Its streets are silent

I walk Trailing shreds of black cloth I carry lilies pressed against my breasts

By night They are empty moons

But by day I shed my shadow on the streets And gates open for me

I enter but do not stay Others They would have me talk They quote, they guess But I who know Think,

He and I...we are together...we expect no changes

In the quiet of the cemetery
There I can speak

Dig my fingers in

the black soil

Ask,

Are you there...still there?

Delores de Leon performed ballet, modern dance, and flamenco in Los Angeles, San Francisco, New York, and Spain. As a writer, her short stories and poems reflecting the lifestyle, beliefs, and traditions of the Gypsies of southern Spain, have been published in numerous literary journals, including Amoskeag, Arnazella, Convululus, The Madison Review, RiversEdge, and Zahir. She is the author of a novel, Gypsy Flamenco (Ashland Hills Press, 2013), and Cry of Strange Dreams: Stories and Poems of Spain (Ashland Hills Press, 2014), from which this month's poems are taken. Delores de Leon lives in Ashland, Oregon.

Writers may submit original poetry for publication in the *Jefferson Monthly*.

Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon, *Jefferson Monthly* poetry editors
126 Church Street, Ashland, OR 97520

Please allow two to four weeks for reply.



Southern Oregon University Wants To Lead Pacific Northwest In Campus Biomass

outhern Oregon University is vying to join a small but growing number of campuses around the country turning to biomass energy — or put more simply, burning wood and forest debris — to produce power on campus.

The project would be the first of its kind in any Northwest state.

Biomass hasn't exactly had the warm welcome of other low-carbon energy sources. Controversy still exists about just how "green" burning wood and plant matter actually is. Combustion results in the release of carbon dioxide, carbon monoxide, nitrogen oxides, sulfur dioxide and particulate matter.

The Plan

Tucked away on the backside of Southern Oregon University is a modest 1950s-era warehouse. Puffs of cloud-white steam emerge from the smokestack on top. They're a result of burning natural gas to produce heat for the campus.

Many, if not most, large universities in the U.S. produce at least some of their own energy. It's just cheaper. But when boilers age and fail, like two at SOU have done in the past five years, people like Facilities Manager Drew Gilliland have a choice to make.

"Of course we've been able to make the repairs to keep them going. Like a good ol' car, you can keep making repairs as long as you can," Gilliland said. "But they're not very efficient."

At this point, Gilliland says it makes more sense to replace the boilers and to use the opportunity to rethink Southern Oregon's use of natural gas.

"That's a dirty little secret about natural gas is when it's cheap, these large producers of electricity will switch to that for their fuel. And then, of course, as it gets higher they'll go back to coal," Gilliland said.

That means even though natural gas production in the U.S. and Canada has been booming, prices continue to be volatile, responding instantly to market conditions. Gilliland is faced with this every year as he contracts for natural gas with local utility Avista.

"That's why as we look at our fuel costs, we want something that's a little more reliable and local," he said.

The idea: build a new steam heat and electricity (called cogeneration) facility that gets away from fossil fuels. Their answer is biomass.



Southern Oregon University Facilities Manager Drew Gilliland wants to replace the natural gas boilers on campus with biomass cogeneration.

But Is It Better?

SOU studied several options and decided burning woody biomass sourced within 50 miles of campus would be cheaper than natural gas.

An added bonus is that, if done right, biomass can be a low-carbon energy source, said Debbie Hammel, senior resource specialist at the Natural Resources Defense Council.

"There's good biomass and there's bad biomass from a carbon emissions perspec-



A newer natural gas boiler at SOU roars, producing steam heat.



Southern Oregon University's steam plant is tucked in the hills behind campus.

tive and it's really critical to distinguish between the two," she said.

Hammel said logging whole trees specifically to burn results in more carbon emissions in the short and medium terms. But using slash – the leftovers from already existing logging operations that would decay quickly or be burned on-site – is a much more carbon-friendly option.

Selected Northwest Higher Education Carbon Neutrality Target Dates

Lewis & Clark	2018
Evergreen	2020
Pacific Lutheran	2020
Antioch University	2021
Oregon State	2025
University of Idaho	2030
Seatle University	2035
Willamette	2035
Portland State	2040
University of Portland	2040
Eastern Washington	2050
Gonzaga	2050
Southern Oregon University	2050
University of Oregon	2050
University of Washington	2050
Washington State	2099
Data from the American College and Presidents' Climate Commitment	University

The latter is what Southern Oregon University intends to do.

But the question remains whether burning any wood to generate electricity is any better than burning natural gas, or even coal.

A 2010 study from the Manomet Center for Conservation Sciences in Massachusetts found that biomass has a higher initial carbon debt. Because it takes more biomass material than coal to produce the same amount of heat, there's initially more carbon released into atmosphere.

The carbon debt of biomass is paid down as forests regrow, but that could take years or even decades. For those focused on how much carbon is in the air and contributing to climate change today, biomass is not the best option.

Of course the exact accounting of the carbon impact of biomass depends on several factors: what kind of material is used, how and why that material was harvested, what would be done with the material if it



The Splendid Table

Lynne Rossetto Kasper and Sally Swift





2 hours 20 minutes

Total time:

2 hours 20 minutes, 5 minutes assembly time

6 to 8 servings as a side dish

This salad is a natural for buffets because it can stand at room temperature for a couple of hours.

Imagine this. Just when your dinner party guests are expecting an oh-so-common green salad, you sashay in with a platter of Mediterranean brilliance — fresh orange slices scattered with the black and red of olives and onions. The dressing? Orange zest and freshly ground coriander seed warmed in olive oil, then drizzled over the oranges with dustings of salt, sugar, and black pepper. To top it all? This is the salad that never wilts.

Cook to Cook: Warming the ground coriander (and any other spice) and orange zest in a little olive oil helps ignite their flavors.

Ingredients

Ice

3/4 small to medium red onion, halved and thinly sliced

1/2 cup good-tasting extra-virgin olive oil

- 2 generous tablespoons coriander seed, freshly ground
- 2 teaspoons finely grated orange zest

10 to 12 navel oranges (4 to 5 pounds), peeled and sliced into 1/4-inch-thick rounds

1/2 cup good-tasting black olives

Coarse salt

Generous amount of freshly ground black pepper

4 to 6 teaspoons sugar

Instructions

- 1. Fill a medium bowl halfway with ice cubes, add the onion, and top with more ice cubes. Add cold water to cover and refrigerate for a couple of hours or overnight. Drain the onions and pat them dry with a towel.
- 2. In a microwave-safe bowl, combine the oil, coriander, and orange zest. Microwave on high power for 1 minute, or warm in a saucepan over medium heat for 2 minutes. Let cool.
- 3. To serve, arrange the orange slices and onion rings on a platter. Scatter with the olives and the oil. Finish with the salt, pepper, and sugar to taste.

From The Splendid Table's® How to Eat Weekends: New Recipes, Stories & Opinions from Public Radio's Award-Winning Food Show by Lynne Rossetto Kasper and Sally Swift (Clarkson Potter/Publishers, 2011). Copyright 2011 by American Public Media. Photography copyright 2011 by Ellen Silverman. All rights reserved.

The Splendid Table airs Sundays at 9:00am on JPR's Rhythm & News service and online at www.ijpr.org

Education From page 7

Public-Private Partnerships: Concordia University And Faubion School District's 3 to Ph.D.

When LaShawn Lee first took the helm as principal of Faubion School on Rosa Parks Way in Portland, she knew she had a hard task at hand. The school was deemed "failing" by the district, which was converting it from a K-5 school to a K-8; more students were transferring out than transferring in; some kids lived as far as a 90-minute bus ride away; 20 percent of the students were homeless; and the extreme poverty of the students was making it hard for them to learn. But Lee is a woman who likes challenges. Hardworking, open-minded, and passionate about education, Lee was no stranger to poverty-stricken schools, having herself taught in the poorest parts of the Carolinas for twenty years.

Lee had been in the building for less than an hour and a half when a representative from Concordia University's Department of Education stopped by to welcome her. Concordia, walking distance from Faubion, is a Catholic university with a mission to serve. Lee says her southern hospitality kicked in and she asked her colleague to sit down. They talked for three hours about Faubion's immediate needs (art classes) and big picture plans for the next five to ten years.

That fateful conversation was the beginning of a mutually beneficial partnership that started with Concordia Education majors coming to Faubion to teach art and that will culminate in a new School of Education building integrated into Faubion's building site that will opening in Fall of 2017.

According to Concordia University's president Charles Schlimpert, who has been instrumental in making this partnership successful, Concordia-Faubion's relationship is part of a bigger plan at Concordia to help Oregon's young adults realize their dreams. They call this project, "3 to Ph.D." The three refers to the first three trimesters of life; the idea being that children need a good foundation, starting in utero, in order to thrive. Concordia's vision is not necessarily for every child in Oregon to earn a Ph.D., but rather to encourage lifelong learning and inspire students to reach their highest educational goals.

Since Concordia and Faubion teamed up, there have been tangible and practically overnight results. One of the biggest prob-



You don't have to look far to find examples of viable and sustainable solutions to the challenges in Oregon's K-12 education.

lems Lee faced as a principal was the lack of supervision on the playground. Seventy percent of her discipline referrals came from playground brawls, she says. This was something Concordia students from the Athletic Department could fix. "They taught the kids 400 playground games," Lee explains. "Now everyone follows the rules. My discipline referrals went from 70 percent to 0! We haven't had a single one in the last five years."

Concordia students are on the play-ground and they are also in the classrooms. Instead of a 30 to 1 student to teacher ratio, the school now has 6 to 1 ratio. Students are no longer leaving for other schools, instead they are clamoring to come to Faubion. "You can find four adults in a classroom with our students: teachers, practicum students from Concordia, student teachers who come for 15 weeks, and Concordia volunteers doing service learning hours," Lee explains. Pre-K children visit Concordia's library one day a week. They eagerly look forward to it, clamoring to the teacher, "Is it the day I go to college? Is it my college day?"

The benefits to the university students, 40 percent of whom are the first in their family to go to college, are also palpable. They are becoming more culturally sensitive, getting real-life classroom experience, and having the chance to find viable solutions to the educational problems faced by Oregon children who are trying to thrive despite the opportunity gap. "It is a great thing for the Concordia students," Madeline Turnock, advisor to the president, points out. "They come to a real-life situation with real-life people. You can't get that from sitting in a classroom and reading a case study."

The Concordia-Faubion private-public partnership represents a huge financial in-

vestment for the university—Schlimpert says all told it will cost them about \$15 million—but he believes the experience his students are getting, the chance for young people to become servant leaders, and the overarching financial and social benefits to the community make the investment more than worthwhile.

When asked if it feels paternalistic to have so much help from Concordia, both Schlimpert and Lee agree that the partnership works both ways. The key is in the good relationship and good communication between the public and the private sectors. "It's about listening first," Lee says. "That's the difference. Concordia did not come in with an agenda. They asked, 'What can we do for you? What do you need? And how can we help?' and they've never overstepped their boundaries."

Partnerships in Southern Oregon

Here in our neck of the woods, the School of Education at Southern Oregon University offers a variety of programs designed to meet the needs of students and schools in Jackson, Josephine and Klamath counties. Beyond offering traditional student teaching placements for those desiring to become licensed teachers, SOU also places students in innovative and impactful practicum experiences.

Programs like Pirates to Raiders, an initiative for Hispanic students in the Phoenix-Talent School District, fosters a partnership with the students, their families, the school district and Southern Oregon University to support students from 8th grade through completion of High School and ultimately admission at SOU.

SOU education students also work with the Southern Oregon Educational Service District providing outreach to the children of migrant workers, ensuring that this particular population of K-12 students educational needs are met.

Finally, SOU's Learn & Serve (SOULS) program places hundreds of education majors in public schools throughout the region in individualized experiences designed to meet the needs of students and the schools in which they serve. According to the Chair of SOU's School of Education, John King, each year, students in Education programs at SOU contribute over 200,000 hours within our region's public schools.

Technology Can Come Later: Fostering EQ

Allan Adler, 54, runs a completely remote organization. He and his partners meet with clients all over the world—virtually. As someone who helped develop the Cloud and as founder of a management consulting firm that advises companies on how to sell and market their products more effectively, Adler's life is on the computer. "We help companies like SAP [a European multinational software corporation] figure out how to transform their businesses in light of these changes in order to help their customers," Adler explains.

So you would think this 54-year-old entrepreneur would want the same for his children, right?

But he doesn't. Adler's oldest son, who began Ashland High School this fall, and his daughter, who is in fifth grade, have both attended Waldorf education their whole lives. Waldorf schools, which follow the teachings of Austrian philosopher Rudolf Steiner, are places where computers are not used in elementary instruction, television watching and video games at home are actively discouraged, and technology like Smart Boards with access to Edmodo, Skype, ePals, and Wikipedia usually play no part in pedagogy.

Why would a technologically minded parent like Adler want such a non-tech education for his children? Because he thinks his children are being better educated without it. "There are two kinds of intelligence – book and IQ," Adler explains, "and emotional intelligence, called EQ. You can have all the IQ you want but if your EQ's not high, you are not going to have a good life. I was

confident my kids would get the intellectual education anywhere they went, but I wasn't sure where they would get the emotional."

Adler thinks the best way to insure that his children are successful in the world is to help them with emotional maturity and interpersonal skills. "Your level of emotional maturity is at least as important as your level of intellectual maturity," Adler, who could work anywhere in the world where there is an internet connection and a telephone, moved his family from Arizona specifically so his children could attend the Siskiyou School in Ashland. "Waldorf is all about educating the child inside out. You don't learn things just with your head, you have to have your head and heart involved. It's an enormously different approach."

Instead of test taking and typing skills, the Siskiyou School, like other Waldorf schools, includes handwork (knitting is taught in first grade, crocheting in third, cross stitch in fourth), music, art, outdoor time and movement-based learning (children memorize the countries and capitals in Africa while jumping rope and learn math using rhythm sticks). "It's not just about shut up and do the work and memorizing stuff," Adler says, "it's about being mindful about how children are feeling, how are they doing as people, and who are they."

Computers are not introduced into the classroom until middle school at the earliest. As much as he values the Siskiyou School's approach, Adler admits that making such a counter-cultural educational choice isn't always easy. "Part of me says there is value in exposing children to things early," he says. "The other side of me says, 'are you kidding? Do you really think kids are going to fall behind because they don't use technology in school? That's insane."

Stephen Sendar, a founder of the Siskiyou School, past president of the Board of Directors, and himself a Waldorf parent, believes that limiting access to technology in the classroom is one of the reasons the children at the Siskiyou School thrive: "There are two really important reasons not to use technology at all in the classroom in the early years. One is for the deep happiness of your child: children find deep joy and learning in imaginative play and being unconnected allows them to be free to explore and integrate their activities with all of their senses," Sendar says. "The second reason is that the time for using technology effectively is later in life, after a foundation for creativity and open-ended thinking is built—then your child can use the technology in service of her mental and emotional faculties to enhance the generation and implementation of original ideas."

Though the school does not keep statistics, the high school graduation rate from students who attend the K-8 Siskiyou School hovers around 100 percent. Though it seems radically different, much of the school's approach dovetails with what Nancy Golden, LaShawn Lee, Charles Schlimpert, Tom Konicke, and others are also trying to do: address all of the needs of the child, not just the academic ones.

You may have decided not to have children. Or yours may still be cutting baby teeth and several years away from kindergarten. Or all of your children may have already flown the coop. But a robust education system has a direct impact on every member of the community.

"Ashland is a beacon in Southern Oregon," says Erika Bare, Assistant Principal at Ashland High School, who is encouraged by how many community volunteers are involved at the school. "We have a tremendous amount of community support to allow us to do all sorts of things, including a thriving arts, theater, and sports program," Bare says. The some 1,000-student high school has an impressive statistics: In 2013, 83 percent of the students graduated (much higher than the state average) and 80 percent of the students were involved in extracurricular activities. Bare admits that the teachers and administrators suffer from "initiative fatigue," as they try to keep up with legislative changes that include implementing Common Core, changing from OAKS testing to the Smarter Balanced Assessment, and an exciting new teacher evaluation system. "I am forever hopeful that the coming year will be better than the last," Bare says. "In order to be in education you have to feel that way. One of the joys we have is that we are able to effect change every day with students. As long as we keep that in front of us, we can do good work."

Jennifer Margulis, Ph.D., is a frequent contributor to the *Jefferson Monthly* who has four children in four different schools in Ashland: Ashland High School, Ashland Middle School, Walker Elementary School, and Secret Garden (a Waldorf-inspired preschool.) Read more about her at www.Jennifer Margulis.net. A version of this article first appeared in *Oregon Business Magazine*.



One Year And Counting: Looking Back

id-October marked one year since I returned to the Rogue Valley from Europe to take up my new assignment at Jefferson Public Radio: to add local and regional news features to JPR's Morning Edition show.

Looking back over the work I've done during that year, I think I've been succeeding at bringing JPR listeners interesting news and compelling stories about issues and events from around the region.

Here are a few of my favorite reports, ones that showcase the wide range of issues and interests JPR brings you. If you missed any of these when they were first broadcast, you might go to our website and take a listen ...

Feeding The Neighbors: The Food Project Hits A Big Milestone

Aired Dec. 18, 2013

Last December, I spent an icy Saturday morning with Ashland residents Paul Giancarlo, Mary Shaffer and their then-ten-year-old sons Gabriel and Rio. I followed the family as they made their bi-monthly rounds of their neighborhood, collecting bags of food to be donated to the food bank. Paul and Mary were among the founders of the Ashland Food Project, an innovative community approach to hunger that's been copied across the country. They showed me what makes the Food Project a potent model of compassion in action.

http://ijpr.org/post/feeding-neighborsfood-project-hits-big-milestone

> Killing One Owl Species To Save Another

Aired Jan. 16, 2014

It's been 20 years since the Northwest Forest Plan scaled back logging across the region, in large part to preserve habitat for the endangered northern spotted owl. But the spotted owl continues to decline. Scientists blame the larger, more aggressive barred owl for pushing the spotted owl out of its natural habitat. I spoke with an owl bi-

ologist who reluctantly found himself shooting barred owls to see if removing the competition will allow spotted owls to recover.

http://ijpr.org/post/killing-one-owlspecies-save-another

Oregon's Child Care Affordability Trap
Aired Jan. 23. 2014

With stay-at-home parents becoming increasingly rare, finding high quality, affordable child care has become a major challenge for many families. A recent report found Oregon has the least-affordable child care in the nation. I visited single moms and child care workers to get a look at the hurdles parents face and how some are coping with the squeeze.

http://ijpr.org/post/oregons-childcare-affordability-trap

Are Whales At Risk From Navy Sonar Training Plans?

Aired Feb. 25, 2014

Active sonar is the Navy's best weapon to detect the presence of hostile submarines. But that same powerful underwater pulse of sound can harm or even kill whales and other marine mammals. The Navy is seeking permission to continue using a huge swath of the Northwest coast – from northern California to the Canadian border – for a wide range of naval training and practice, including sonar. The Navy says it's taking precautions, but I spoke with a top whale expert and others who say it's not enough.

http://ijpr.org/post/are-whales-risk-navy-sonar-training-plans

Out Of The Shadows: An Emerging Cannabis Industry Seeks Respectability

Aired Feb. 28, 2014

The Oregon Health Authority had just started accepting license applications for the first state-sanctioned medical marijuana dispensaries. The law's supporters hope to assure patients safe access to their medicine. But as a rapidly expanding list of states allows medical marijuana – and with Wash-

ington and Colorado legalizing recreational use of pot – a growing cohort of entrepreneurs hears opportunity knocking. I attended Oregon's first-ever medical marijuana business conference in Ashland to see what the burgeoning industry is up to. And now that Oregon has joined the states that have legalized recreational use of the drug, I expect these trends to accelerate quickly.

http://ijpr.org/post/out-shadowsemerging-cannabis-industry-seeksrespectability

Armed Citizen Groups Fill Law Enforcement Gaps

Aired April 6, 2014

Rural counties in southern Oregon are suffering from the loss of the federal timber money that used to be the mainstay of county government budgets. After repeated failed efforts to get residents to approve tax increases, officials in Josephine County made dramatic cutbacks in county services, including law enforcement. In response, a growing number of armed citizen groups stated cropping up to fill that public safety vacuum. I rode with a citizen patrol in O'Brien and sat in on a training session for another in Merlin to see what these groups are doing to secure their communities.

http://ijpr.org/post/armed-citizengroups-fill-law-enforcement-gaps

Time To Update The 1872 Mining Law?

Aired April 27, 2014

The federal legislation that regulates mining for copper, zinc, gold and many other minerals was originally signed into law by President Ulysses S. Grant. In ways, the law reflects a 19th century view of natural resources: limitless and there for the taking.

A legacy of pollution at tens of thousands of abandoned mines across the West prompted Oregon Congress member Peter DeFazio head a new effort to revise the General Mining Act of 1872. I went with De-

Rhythm & News

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GRANTS PASS 97.7 FM PORT ORFORD 89.3 FM ROSEBURG 91.9 FM

Monday through Friday

5:00am Morning Edition

9:00am Open Air

3:00pm Q

4:00pm All Things Considered

6:00pm World Café

8:00pm Undercurrents

(Modulation Fridays 8–10pm)

3:00am World Café

Saturday

5:00am Weekend Edition

10:00am Wait Wait...Don't Tell Me!

11:00am Car Talk

12:00pm Radiolab 1:00pm Q the Music

2:00pm E-Town

3:00pm Mountain Stage

5:00pm All Things Considered

6:00pm American Rhythm 8:00pm Live Wire! 9:00pm The Retro Lounge

10:00pm Late Night Blues 12:00am Undercurrents

Sunday

5:00am Weekend Edition 9:00am The Splendid Table 10:00am This American Life

11:00am The Moth Radio Hour 12:00pm Jazz Sunday

2:00pm American Routes 4:00pm TED Radio Hour

5:00pm All Things Considered

6:00pm The Folk Show 9:00pm Folk Alley

11:00pm Mountain Stage 1:00am Undercurrents

Fazio and staffers from the EPA and BLM to visit an abandoned mine site in the Umpqua Basin that's leaching toxins into nearby waterways.

• FM Translators provide low-powered local

service

http://ijpr.org/post/time-update-1872-mining-law

GMO Battle Divides Jackson County Farmers

Aired May 12, 2014

The people with perhaps the most direct economic stake in the fate of the Jackson County ban on growing genetically modified crops are the county's farmers. In the weeks before voters approved the ban I visited Rogue Valley farmers who stood on opposite sides of Measure 15-119 to find out how they saw it.

http://ijpr.org/post/gmo-battle-dividesjackson-county-farmers

The Wolf At The Door: California Wrestles With A Predator's Return

Aired June 11, 2014

It's been ninety years since the last native California wolf was trapped and killed. In June, Oregon wildlife officials announced that OR-7, the wolf they've tracked wandering in and out of northern California, had found a mate and fathered a new litter in southern Oregon.

That news contributed to the growing sense that it's only a matter of time till

wolves re-inhabit the Golden State. Against this backdrop, California wildlife officials extended endangered species status to the gray wolf.

http://ijpr.org/post/wolf-door-california-wrestles-predator-s-return

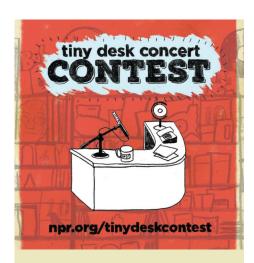
Touched By Fire: Stories From The Oregon Gulch

Aired Aug. 28, 2014

The Oregon Gulch fire was southern Oregon's largest this past season, blackening nearly 56 square miles of Jackson, Klamath and Siskiyou counties. Several homes were lost, others were saved and a rural mountain community came face-to-face with the reality of sudden danger and loss. I went to the scene with the fire chief who was first to arrive as the fire flared out of control.

http://ijpr.org/post/touched-firestories-oregon-gulch

Liam Moriarty has been covering news in the Pacific Northwest for nearly 20 years. After covering the environment in Seattle, then reporting on European issues from France, he's returned to JPR, turning his talents to covering the stories that are important to the people of this very special region.



Tiny Desk. Big Dreams

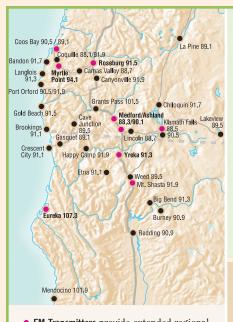
NPR Music is holding a contest to find the next great unknown musician or band. The winner gets to play a Tiny Desk Concert! Here's the deal: record one original song (no covers) in the style of a Tiny Desk Concert — at a desk, perhaps in an office, and maybe in front of an audience. Post it to YouTube and fill out this form by January 19, 2015 to be considered to win: http://npr.org/tinydeskcontest.

Official rules

here: http://tinydeskcontest.npr.org/rules.

The judges will select a winner to perform a Tiny Desk Concert at NPR Headquarters in Washington, D.C. The winner will also play at the Lagunitas "CouchTrippin' to Austin" showcase in March. Pretty sweet.

www.ijpr.org



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5:00am Morning Edition 7:00am First Concert

12:00pm Siskiyou Music Hall 4:00pm All Things Considered

7:00pm Exploring Music

8:00pm State Farm Music Hall

5:00am Weekend Edition

8:00am First Concert

10:00am Met Opera

2:00pm Played in Oregon

3:00pm Car Talk

4:00pm All Things Considered

5:00pm New York Philharmonic 7:00pm State Farm Music Hall

5:00am Weekend Edition 9:00am Millennium of Music 10:00am Sunday Baroque 12:00pm Siskiyou Music Hall

2:00pm Performance Today Weekend 4:00pm All Things Considered

5:00pm Chicago Symphony Orchestra 7:00pm Center Stage from Wolf Trap

8:00pm State Farm Music Hall

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Chiloquin 91.7

Coquille 88.1 Coos Bay 89.1 Crescent City 91.1

Etna/Ft. Jones 91.1 Gasquet 89.1 Gold Beach 91.5

Grants Pass 101.5 Happy Camp 91.9

Lakeview 89.5 Langlois, Sixes 91.3 LaPine, Beaver

Marsh 89.1 Lincoln 88.7

Mendocino 101.9 Port Orford 90.5

Parts of Port Orford, Coquille 91.9 Redding 90.9

Weed 89.5

Classics & News Highlights

First Concert

Jan 2	F	Balakirev*: Tamara
Jan 5	M	Ravel: Concerto for the Left Hand
Jan 6	T	G. Sammartini*: Sonata in G major
Jan 7	W	Poulenc*: Les Animaux Modèles

Jan 1 T Bach: Cantata No. 171

Archduke Rudolph*: Variations on a Jan 8 Theme by J. Weigl

Jan 9 F Debussy: Estampes

Jan 12 M Wolf-Ferrari*: Suite-concertino in F major

Jan 13 T Graupner*: Suite in F major

Jan 14 W R. Bardac: Petite Suite Majeure

Jan 15 T Tchaikovsky: Suite from Sleeping Beauty

Jan 16 F Prokofiev: Scythian Suite

Jan 19 M Saint-Saëns: Cello Concerto No. 1

Jan 20 T Brahms: Two Rhapsodies

Jan 21 W Respighi: The Pines of Rome

Jan 22 T Vaughan Williams: Phantasy Quintet

F Clementi*: Sonata in F sharp minor

Jan 26 M R. Strauss: Suite from Der Rosenkavalier

Mozart*: Piano Concerto No. 23 Jan 27 T

Jan 28 W Copland: Quiet City

Jan 29 T Delius*: Paris

F Loeffler*: Deux Rhapsodies

Siskiyou Music Hall

Ian 1	т	Paganini:	Violin	Concerto	No	1
Jan 1	1	Pagamm:	VIOIIII	Concerto	NO.	J

Jan 2 F Rimsky-Korsakov: Antar

Medtner*: Sonata No. 2 Jan 5

Jan 6 Т Henrique Oswald: Piano Concerto in G

Franz Clement: Violin Concerto in D Jan 7

Jan 8 Thalberg*: Concerto in F minor

Jan 9 F Ferdinand David: Violin Concerto No.

Jan 12 M Schumann: Symphonic Etudes

Jan 13 Julius Reitz: Cello Concerto

Jan 14 Paul Juon: Sextet in C minor

Jan 15 Grieg: Piano Concerto in A minor

Jan 16 Ries: Symphony No. 5

Jan 19 M Beethoven: Piano Concerto No. 4

Chausson*: Concerto for Violin, Piano Jan 20 & String Quartet

Rachmaninoff: Symphony No. 1 Jan 21 W

Т Telemann: Suite in B flat major Jan 22

Jan 23 F Clementi*: Symphony No. 4

M Hummel: Grand "Military" Septet Jan 26

Mozart*: Serenade in D major Jan 27

Jan 28 W Fauré: Piano Quartet in G minor

Jan 29 T C.E. Weyse: Symphony No. 7

Jan 30 F Ravel: Daphnis et Chloe

Metropolitan Opera

Jan 3 Hansel and Gretel (In English) by Engelbert Humperdinck

Andrew Davis, conductor; Christine Schäfer, Christine Rice, Michaela Martens, Robert Brubaker, Dwayne Croft

Jan 10 Aida by Giuseppe Verdi

Dmitry Belosselskiy, Soloman Howard

Marco Armiliato, conductor; Latonia Moore, Violeta Urmana, Marcello Giordani, Andrzej Dobber,

Jan 17 The Merry Widow (In English) by Franz

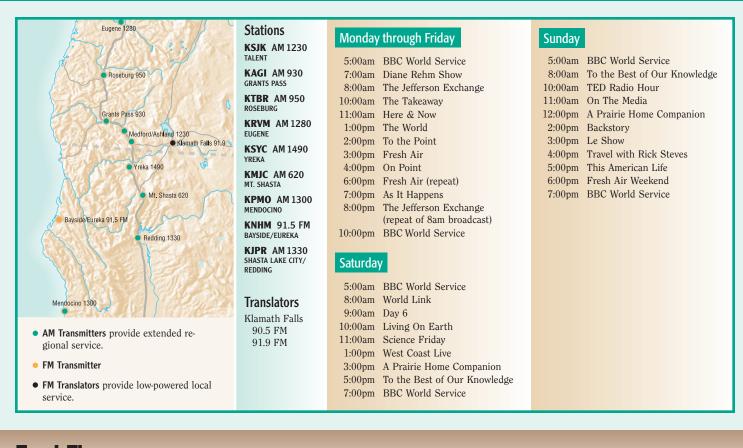
Lehár Andrew Davis, conductor; Renée Fleming, Kelli O'Hara, Nathan Gunn, Alek Shrader, Thomas

Jan 24 La Bohème by Giacomo Puccini Riccardo Frizza, conductor; Kristine Opolais, Sonya Yoncheva, TBA, Mariusz Kwiecien, Alessio

Jan 31 Les Contes d'Hoffmann by Jacques Offenbach

Arduini, David Soar, John Del Carlo

Yves Abel, conductor; Hibla Gerzmava, Kate Lindsey, Vittorio Grigolo, Thomas Hampson



EarthFix From page 21

isn't burned in a biomass power facility?

Oregon State University Forestry Professor David Smith argues that slash material left in the forest would be burned or left to decay anyway.

"But if we divert the material to a biomass boiler, we can capture that energy as it goes through the cycle," said Smith.

Smith is a big-picture kind of guy. Climate cycles are long, so he looks long as well. For him, it all comes down to net carbon in the atmosphere.

Burning fossil fuels adds to the net by releasing carbon that was geologically sequestered before humans removed it from the ground. Burning plant matter only releases carbon that was already in the cycle, and that will be sequestered again in a relatively short period of time.

The Biomass Bandwagon

Looking for low-carbon options has become somewhat of an obsession of institutions of higher ed across the country. Nearly 700 have signed up for the American College and University Presidents' Climate Commitment- setting a carbon neutrality target date and taking steps to meet it.

Brett Pasinella is with the Presidents' Climate Commitment. He said universities go through a progression when trying to reach carbon goals. They start with efficiency and move on to changing behaviors on campus.

"But then after that, then you have to really look at how you're generating heat and electricity on campus or where you're purchasing from and start making changes to your energy system," he said.

Many campuses are installing solar panels, but generally the space available is limited. Southern Oregon's Gilliland said the university has already maxed out all feasible roof space for solar on its sunny Ashland campus and the power produced is not even close to enough to cover campus needs.

Some universities have even installed wind turbines. But that may not be an option, depending wind, campus footprint and location.

More and more colleges and universities

are now considering biomass operations for their campus. Pasinella said 17 have already gone this route, accounting for 41 percent of all on-campus renewable power generation in 2012. The largest campus operations are in the Northeast, with Colby College in Maine and Colgate University in New York topping the list annual power production.

But despite the broad availability of fuel, campus biomass has yet to make it to Oregon, Washington and Idaho.

Jes Burns is the Southern Oregon reporter for EarthFix. She previously worked for KLCC, the NPR station in Eugene as a reporter and All Things Considered host. Jes has also worked as an editor and producer for Free Speech Radio News and has produced reports as a freelance producer for NPR, Sirius Radio's OutQ News, and The Takeaway. She has a bachelor's degree in English literature from Duke University and a master's degree from the University of Oregon's School of Journalism and Communications.

For more information about arts events,

e information about arts events, visit our online Events Calendar at www.ijpr.org. ARTSCENE Send announcements of arts-related events to: jprartscene@gmail.com Jan. 15 is the deadline for the March issue.

ROGUE VALLEY

Theater

- Randall Theatre Company presents The Mystery of Irma Vep, Jan 23 through Feb 1. Located at #10 3rd St. (Front & 3rd Streets), Medford. (541) 632-3258 www.randalltheatre.com
- Camelot Theatre Company presents:
 - Fiddler on the Roof, thru Jan 4
- · Spotlight on Roy Orbison Jan 15-25 Located at Talent Ave. and Main St., Talent. (541)535-5250 www.CamelotTheatre.org
- Craterian Performances present:
 - · The Next Stage Rep: Like a Rolling Stone -Jan 8/9/10
 - \cdot Paula Poundstone Jan 24

Located at 23 S. Central Ave., Medford. (541)779-3000 www.craterian.org

Music

- ◆ Rogue Valley Symphony presents the "Masterworks Series II" with pianist Jeffrey Biegel:
 - · SOU Music Recital Hall, Ashland Jan 16
 - · Collier Center, Medford Jan 17
 - · GPHS Performing Arts Center, Grants Pass -Jan 18

Tickets: (541) 552-6398 www.rvsymphony.org

- Chamber Music Concerts presents:
- · Tesla String Quartet Jan 9 and 10
- · Trio Valtorna Jan 30

Located at SOU Music Recital Hall, Mountain Avenue, Ashland (541) 552-6154 www.chambermusicconcerts.orgChamber Music Concerts

- Oregon Center for the Arts at Southern Oregon University presents
- · Jefferson State Choral Coalition Jan 3 SOU Music Recital Hall, Mountain Avenue, Ashland (541) 552-6348 www.sou.edu/performingarts



Craterian Performances presents Paula Poundstone on January 24.

- ◆ Jefferson Baroque Concerts present: The Turning of the Year
 - Grants Pass Jan 3 Newman United Methodist Church, 132 NE B Street
 - · Ashland Jan 4 UCC First Congregational Church, 717 Siskiyou Blvd.,

(541) 683-6648 www.jeffersonbaroque.org

◆ National Association of Composers, USA -Southern Oregon Chapter presents a string quartet concert on Jan 24 at the UCC Congregational Church, 717 Siskiyou Blvd., Ashland. (541-488-5506.

- ◆ St. Clair Productions presents
- · Yuval Ron Ensemble Jan 16
- · Suzanne Westenhoefer Adult Only Show -Jan 30

Tickets and info at www.stclairevents.com, 541-535-3562 or Music Coop in downtown Ashland

- Craterian Performances present:
 - · Neil Berg's Rock & Roll Decades Jan 11
- · RAIN A Tribute to the Beatles Jan 23 Located at 23 S. Central Ave., Medford. (541)779-3000 www.craterian.org
- ◆ Imperial Event Center presents American Guitar Masters: Peter Janson & Steve Davison - Jan 9 Located at 40 N. Front Street, Medford (541)779-2042 www.imperialeventcenter.com
- ◆ Dancing People Company will present *Love and* Navigation: Determining Position, Course and Distance Traveled on Jan 24 at the Grants Pass Performing Arts Center, 8th and Olive Street, Grants Pass. (541) 488-9863 www.dancingpeople.com
- ◆ Historic Rogue Theatre presents:
 - · Willie Watson Jan 23
- · Mike Stern & Eric Johnson Jan 31 Located at 143 SE "H" St., Grants Pass. (541)471-1316 www.roguetheatre.musictoday.com

Exhibitions

- Schneider Museum of Art presents their annual Faculty Exhibition - Jan 12 thru Jan 31 Siskiyou Blvd. and Indiana St., Ashland. (541)552-6245 www.sou.edu/
- Crater Rock Museum features geodes, thunder eggs, scrimshaw, fossils, and minerals from their permanent collection. Located at 2002 Scenic Avenue, Central Point. (541) 664-6081 www.craterrock.com
- ◆ 1st Friday Art Walk in downtown Ashland and the Historic Railroad District, each month from 5 - 8 pm. (541)488-8430 www.ashlandgalleries.com
- ◆ 1st Friday Art Night in downtown Grants Pass features music and art at shops, galleries, and restaurants at H and 5th Sts. from 6 - 9 pm. (541)787-7357
- ◆ 3rd Friday Artwalk in Historic Downtown Medford from 5 - 8 pm. Located in Theater Alley, Bartlett St.,
- E. Main St. and Central Ave. www.visitmedford.org/index-artwalk

Other Events

The historic Holly Theatre offers a behind-thescenes look at the restoration of Medford's iconic 1930 show palace on Jan 3. (541)772-3797. www.hollytheatre.org





Chamber Music Concerts presents Trio Valtorna on January 30 and the Tesla String Quartet January 9 and 10.



St. Clair Productions presents The Yuval Ron Ensemble on January 16.

ROSEBURG/EUGENE

Music

◆ Live on Stage Roseburg! presents: *The Way We Were* with William Florian on Jan 18 at UCC's Jacoby Auditorium. (541) 440-5414 www.roseburgconcerts.org

OREGON AND REDWOOD COAST

Exhibitions

- ◆ Morris Graves Museum presents: Humboldt Arts Council Annual Member Show thru Jan 4 The Morris Graves Museum of Art is located at 636 F St., Eureka. (707)442-0278 www.humboldtarts.org
- ◆ Coos Art Museum continues its presentation *From My Palette* by Monte Rogers thru Feb 28. Located at 235 Anderson Ave., Coos Bay. (541)267-3901 www.coosart.org
- ◆ Trinidad Museum presents: Caleb Whitbeck painting of Trinidad Bay thru winter 2014. Located in the historic Sangster-Watkins-Underwood House at 400 Janis Court at Patrick's Point Dr., Trinidad, CA. (707)677-3883 www.trinidadmuseum.org

NORTHERN CALIFORNIA

Theater

 Riverfront Playhouse presents: Harvey - Jan 17 thru Feb 14

Ticket outlet: Cascade Theatre, 1733 Market St., Redding. (530)243-8877 Playhouse located at 1620 E. Cascade Ave., Redding. (530)221-1028 www.riverfrontplayhouse.net



Suzanne Westenhoefer performs in Ashland on January 30.

Music

- ◆ The Historic Cascade Theatre Performance Series presents:
 - · San Francisco Opera Series: Mefistofele Jan 4
- · Eric Johnson & Mike Stern: *Eclectic Guitars* · Jan 29

Located at 1733 Market St., Redding. (530)243-8877 www.cascadetheatre.org

◆ The Oaksong Music Society presents singer/songwriter Chuck Brodsky – Jan 23, Pilgrim Church, 2850 Foothill Blvd., Redding. (530)223-2040. www.oaksongs.org

Exhibitions

◆ Liberty Arts presents *Siskiyou Shutterbugs* – Jan 9 thru Feb 15 Located at 108 West Miner Street in Yreka. (530) 842-0222 www.libertyartsyreka.org

- ◆ Turtle Bay Exploration Park presents *Toytopia* thru Jan 7, 2015.
- Turtle Bay is located at 844 Sundial Bridge Dr., Redding. 1(800)887-8532 www.turtlebay.org
- ◆ The Siskiyou County Historical Society and the Siskiyou County Museum present an ongoing collection of artifacts, photographs, and exhibits. Located at 910 S. Main St., Yreka. (530)842-3836 www.siskiyoucountyhistoricalsociety.org

KLAMATH

Theater

◆ The Linkville Players present: *Current Economic Conditions: A* Comedy – Jan 9 thru Jan 31. Located at 201 Main St., Klamath Falls. (541)205-4395, www.linkvilleplayers.org



Imperial Event Center in Medford presents American Guitar Masters Peter Janson & Steve Davison on January 9.



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Artscene From p. 29

Music

- ◆ Ross Ragland Theater presents the following:
 - · Elvis: Never Forgotten Tour Jan 3
 - · Ragland Classical Series: Rufus Choi Jan 8
 - \cdot Ragland Culture Center Series: Rhythm & Bliss
 - \cdot 2015 Winter Community Musical: Kiss Me Kate Jan 22 thru Feb 1

Located at 218 N. 7th St., Klamath Falls. (541)884-LIVE www.rrtheater.org

◆ Klamath Blues Society sponsors a Blues Jam every second Thursday at 8:00 pm at the Afterschock Lounge, 3901 Brooke Dr., Klamath Falls. (541) 815-3913 www.klamathblues.org

Exhibitions

- ◆ The Klamath Art Gallery presents: 35 under 35 Jan 4 thru Jan 25 Located at 120 Riverside Dr., Klamath Falls. (541)883-1833 www.klamathartga35 under 35llery.blogspot.com
- ◆ The Favell Museum of Western Art and Native American Artifacts presents an on-going exhibition of over 100,000 Indian artifacts. Located at 125 W. Main St., Klamath Falls. (541)882-9996 favellmuseum@gmail.com
- ◆ Two Rivers Art Gallery presents an on-going exhibition of fine artwork by nearly 50 area artists. Artwork includes rattles & drums, pine needle baskets, beadwork, corn husk dolls, acrylic & oil paintings, pastels & watercolors, stained glass, woodworking, clay, pottery, fiber



Ross Ragland Theater presents Ragland Classical Series Rufus Choi on January 8.

arts, knitted lace, acrylics on stone, photography, jewelry, quilting, and much more. Located off Highway 97, N. of Klamath Falls, at the Chiloquin Community Center, 140 S. First Street, Chiloquin. (541)783-3326 www.chiloquinarts.com



Historic Rogue Theatre presents Willie Watson on January 23.



CascadeTheatre.org 530-243-8877

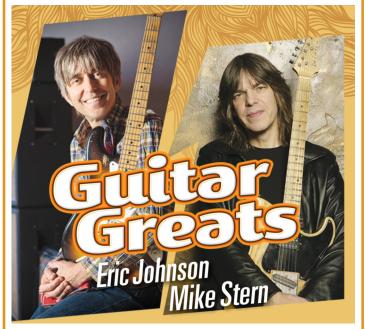


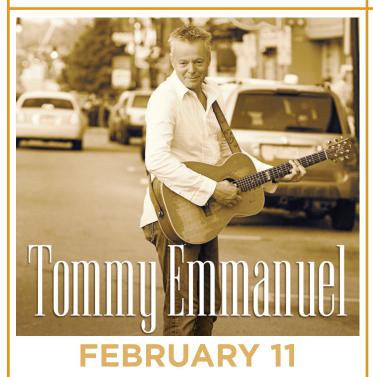
















Southern Oregon University 1250 Siskiyou Blvd. Ashland, OR 97520-5025



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IMPRESARIO

Camelot Theatre, 101 Talent Ave., Talent March 6 & 7, 8:00pm and March 8, 3:00pm, 2015